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THE COLLECTOR

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VARIATIONS ON A THEME by Bill G. Wilson

Once again I find myself sitting down at my own little IBM Electric typing up the final part of another issue of *The Collector*, the editorial. I have grown to detest too much editorializing what with the vast number of inferior zines around today. Therefore, I will not waste your time and mine rehashing the contents of this issue, or even the next issue, and if I do tend to back down on this a little, it will be just that: very little. I would, however, like to extend personal thanks to Mr. Don Newton, who graciously gave his time to make this issue "special". I'm sure that you'll agree that both he and John Fantucchio add that extra "something" to each issue to polish it off. I would also like to extend personal thanks to all of our contributors: John G. Fantucchio, Jim Jones, Dave Transue, Bob Cosgrove, Martin L. Greim, Brian Lees, Collin Lau, Don Rosa, Max Gottfried, Mike McGrath, Jeff Birkel, Louis Morra, James Shull, and last, but certainly not least, Prince Printing. No mere words can express my thanks for these persons' assistance. I'm indebted to them.

Incidentally, I would like to solicit your opinions for the "Fandom and the Artist" - type interviews I am planning to feature once a year. I would also like to hear some nominations, and also suggestions from artists who would like to be interviewed. I would like to interview fan artists who are semi-pros or on the verge of turning pro or are of the high calibre of John Fantucchio and Don Newton. However, this does not mean that we will not feature interviews with pros. We will endeavor to obtain interviews with pros who have not been interviewed previously or those who have not been interviewed frequently. For instance, I am sure that no one would really appreciate an interview with Stan Lee, for the simple reason that he's been interviewed so many times before.

I would like to spend a little time discussing something that has been on my mind for quite some time. I don't want to sound egotistical, but I spend a lot of time on *The Collector* and I'm quite proud of it. To refrain from begging for your self-pity, it's not easy putting together a magazine such as this what with highschool, junior varsity band, Famous Artist Course for Talented Young People, and my private life. In fact, I find comics and comics fandom a breath of fresh air and an escape from reality. But I find the hard part is the correspondence. If it is at all possible, please refrain from heavy correspondence from September thru May. This doesn't mean: "Stop writing." It means, simply, to refrain from asking lots of questions, getting into long discussions with me, things of this sort. I do not mind putting my time, effort, money and talent into *The Collector* so that fans can have some reading pleasure but correspondence on top of that is just too much to handle.

Next issue we HOPE to have: a sword and sorcery text by Dave Hanley, the 1st installment of Duffy's Tavern by Duffy Vohland, a loooooonger letter column, some pro art of high calibre, and... who knows what else?

To find out what you missed in the 1st early issues of TC, Buy the TC Special from me for 50¢ per copy.



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Samples from 3 years of drawing comics

Don Newton



INTERVIEW WITH DON NEWTON

The following is an interview I conducted, by mail, with one of fandom's newest and finest illustrators, DON NEWTON. As all of you should know, Don introduced himself in the pages of G.B. Love's Rocket's Blast - ComiCollector and recently brought his great artistic talents to the pages of "The Collector" (#16). I would like to thank Don for taking his time to answer my questions, and I hope that this interview will provide worthwhile, interesting reading for those fortunate enough to read it.

Q: When did you first become interested in comics, Don?

A: Well, I was getting "Golden Age" comics even before I could read and by the time I was 9 or 10 I had a fabulous collection. I read most all of them; but Captain Marvel was my favorite, with Batman and Daredevil in a tie for second place. I did not care for Superman then...nor do I now. By high school, however, my interests changed and I dumped out a huge collection for the garbage man. Almost complete runs of Captain Marvel, Whiz, Batman, Daredevil, Planet, and All Star! Now about three years ago I had an urge to do a comic strip and decided to try one and send it out for syndication. However a lot of years had passed since I'd really studied the comics, so my first step was to buy some current ones. This led me to wonder if any of the "oldies" were still floating around...I started looking for them in book stores and before long I was badly bitten by the collection bug. Right now my Golden Age collection runs about 250.

Q: When did you first become interested in drawing?

A: I've always drawn...my mother has pictures I did at 2 years old!

Q: What sparked your interest in drawing? Comics?

A: Yes, I think comics were a big influence on my drawing in early life. I drew all the characters as well as many original ones of my own. This is probably why the scope of my art was little more than cartoons until I reached college.

Q: Did you ever attend any formal art school?

A: Other than college; none.

Q: What is your profession?

A: I'm an art teacher in grade school and up until recently I also worked part time for the "Master Artist's Painting Course". This is a nationwide correspondence course.

Q: What was the first professional work you did?

A: Probably in high school. I drew the "Sports Star of the Week" for "The Mesa Tribune". Then too, I've sold oil paintings all through college and since. I'm very interested in painting and do some of my best work in this medium.

Q: Are you planning any future strips or projects for fandom?

A: I have no long range plans. I want to continue with "The Savage Earth", and also contribute covers and spot illustrations to some of the better fanzines. I do have a number of ideas for strips. Five are super-heroes and one other is sort of fantasy. Because of limited time however, I doubt that I'll ever get around to any of them.

Q: When did you first find out about, and then enter, fandom?

A: Well I had been scouting for comics for about six months and finding little. Then a collector friend showed me a copy of RBCC and I decided to get a copy. Looking RBCC over I figured here was a logical place to get a start in comic work. I sent Gordon an illo called "The Great Comic in the Sky". He liked it and shortly after I did a Star Trek back cover for him. My next step was to ask him about the possibility of doing a strip. He favored the idea and I've been working with him ever since. This all began about two years ago. I might add that I thoroughly enjoy all the fan work I do.

Q: Who are your favorite comic artists?

A: From the Golden Age I would select Raymond, Raboy, and Eisner. From the present, I consider Williamson and Frazetta tops. Neal Adams is due to be one of the best in time. Hal Foster is another favorite, who spans both periods.

Q: Did you develop your style by studying their work?

A: Well I'm not so sure I really have a "style" yet; but I do study their work. There's a lot to be learned by looking at, for example, the work of Alex Raymond. But I wouldn't want my work to come out looking like his...or anyone else's for that matter.

Q: Aside from comics and comic strips, who are your favorite artists?

A: Two that come to mind are the great illustrator N.C. Wyeth and Gustave Doré who did the famous etchings of the Bible and Dante's Inferno. If Doré were alive today, I believe he'd be a comic artist.

Q: Did you study their work?

A: Most certainly! I admire Wyeth's use of color and his dramatic compositions. Doré of course works in black and white but is also the master of dramatic story telling through pictures. Every young artist should look at the work of these men. Especially those interested in comic illustration.

Q: Getting back to comics, what are your personal reactions to the coming demise of the superhero and the development of fantasy, sci-fi, and sword & sorcery heroes?

A: I'm all for sci-fi and sword & sorcery, but I hope we don't completely lose our superheroes. Actually I think superheroes (the really good ones) will be around as long as we have comics.

Q: Do you plan on going into the comic book field?

A: Naturally I would like to at some future date. Right now however, I don't consider my work of sufficient merit.

Q: What other areas involving comics would you like to go into?

A: I'd love to illustrate children's classics or pocket book covers. I'd also like to illustrate a version of the Bible. I might add that I prefer to work in color over black & white. G.B. Love has quite a bit of my color work.

Q: What are your opinions of today's comics?

A: In general they are far superior to those of the 1940s both in art and story. I consider Marvel the real leader in the field. DC doesn't turn me on too much; though Batman has improved in the last few issues and I'm buying it again.

Q: What inspired you to create "The Savage Earth"?

A: My admiration for Flash Gordon and a desire to create a similar strip. Then too, I am a real science fiction fan.

Q: What fanzines are you currently contributing to?

A: At this time I've worked for "Rocket's Blast ComiCollector", "Titan Comics", and "The Collector". I'd like to do some things for other zines but I just don't have the time. I would rather limit my work and keep up the quality. I want to make an apology to the magazines that have written me and I've had to turn down.

Q: In closing, are there any tips you might like to give to prospective artists?

A: Yes. There are several things I would say to anyone interested in going into art.

First study anatomy. . . an inexpensive method is to buy a selection of weight-lifting magazines and practice drawing from these photos. Draw every chance you get . . . on napkins or the corners of your notebooks, but draw!

Study the effects of light and shadow. Wallace Wood is a master of this; so is Will Eisner. Look at their work.

When you DO original work for publication, don't "lift" from other artists. Better to pose your friends, look in a mirror, or "fake it". I use a mirror a great deal in my work; not only for expression but for lighting. When all else fails I resort to a photo . . . but I've done this only TWICE in the entire "Savage Earth" series. I wonder if anyone could guess where?

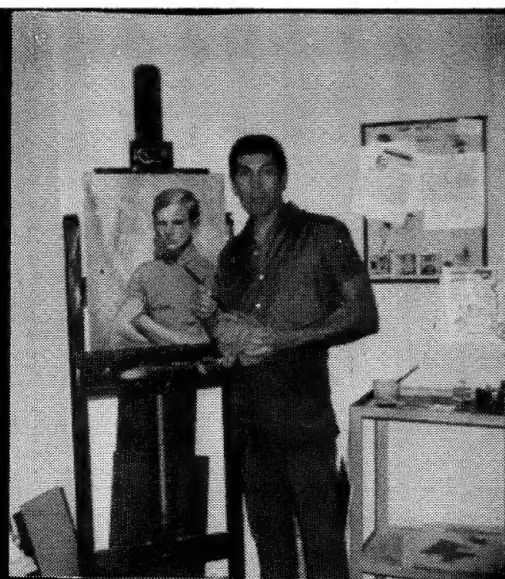
On that note our interview with Don Newton ends. I would personally like to thank Don for all the time he must have put into this interview what with the fabulous cover of the Justice Society of America, his answering the interview questions, his taking the photographs of himself, and the other great pieces of artwork he did to accompany the interview. I think this interview gives a lot of insight into the real feelings and character of one Mr. Don Newton; not only as a fellow comic fan, but also as an artist and a fellow human being. I sincerely hope that you enjoyed it as much as I enjoyed preparing it and receiving the answers from Don.

This is the second in a series of interviews that TC will endeavor to feature every year at this time. If the response concerning this interview is as good as that which we received concerning last year's "Fandom and the Artist" I'm sure we'll have a winner! ---Bill G. Wilson





EXCLUSIVE PHOTOS of Don Newton



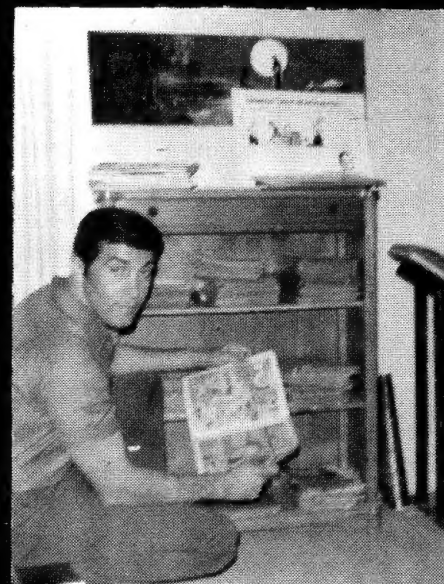
(upper left) Don Newton

(upper right) Don works diligently on a portrait in oil

(right) Checking over some Classic Reproductions from RBCC

(bottom left) Don works at his homemade drawing table with a paper mache model of Captain Marvel Standing by

(bottom right) Some of Don's heavy reading - his Golden Age collection



shazam!



VENTURA



BATMAN—Don Newton's conception as drawn for the special 1969 convention issue of *The Collector*.

Don Newton To Be Speaker For Mesa Art League Meet

The Mesa Art League will meet Thursday, 7:30 p.m. in the Mesa library. Program for the evening will be a portrait demonstration by Don Newton.

Newton, son of three times past president Hazel Milton, has taught art six years at Palo Verde High (Phoenix). An art graduate of Arizona State University, he has studied with Dr. Harry Wood, Tom Harter, Douglas Hale, Ben Goo, Jay Datus, (Arizona School of Art). He was also with the Master Artist courses for two years.

The artist's religious paintings can be seen in several Mesa churches, the latest being a painting of Christ for the 10th Ward. He has murals at ASU, Gibbons Mortuary and the children's ward at Mesa Lutheran Hospital.

Recently Newton has been

drawing cartoons for SECA (Science Fiction) Miami, Fla. and the *Collector*, Clairton, Penn. Both are groups interested in collecting old science fiction comics or in further episodes of these super heroes as conceived by writers and artists like Newton.

For his portrait demonstration Don will use only the three primary colors...red, blue, green.

A social hour will follow the program at which guests and winter visitors are welcome.

extra SUPPLEMENT TO TC 17

EDITOR'S NOTE: Since #17 IS the Special Don Newton issue, I decided to use this newspaper clipping Don recently sent me as an "added extra". The article appeared in an Arizona newspaper, and since it gives mention of Don's fandom activities, I thought it would serve as "something different". I was very surprised and honored to see that the example of Don's work that they used was last issue's cover. It certainly does not take an art critic to see that it is a fine piece of art. Incidentally, Don informs me that he drew the largest crowd in the Mesa Art League's 17 year history! Getting back to Don's fandom work, however, I would like to point out that Don may not be able to contribute to the next issue of TC, in order to catch up on other assignments. (I'm sure you'll agree that after putting so much effort into the interview this issue, Don deserves a rest!) On the other hand, beginning with issue #19, Don will become a regular contributor! You may be disappointed if you don't see Don's great work in #18, but his work in #19 will be something well worthy of looking forward to. One additional note about Don's art: is that he is not a strict comic artist. Don has sent me snapshots and reproductions of his beautiful religious paintings, and I must say they are something to behold. What else can I say to such a fantastic artist and a great guy... ?

except THANKS

BILL G. WILSON, editor

LETTERS



G.B. LOVE - 9875 SW 212 St. - Miami, Florida 33157
Dear Bill:

A few comments on TC#16. Oddly enough, the high-point of the issue was not the con writeup, but Duffy Vohland's column. Mainly because it points out a few items that I have been trying to get across. I am becoming a little weary of hearing some fans constantly moaning about the death of comics & fandom.

First, neither one is going to happen, as long as we do our part. We hear about the death of super heroes, and yet we have many great comics around, and if we stop taking them for granted (the same goes for fanzines) they will be with us for a long time to come; I have been guilty of this myself but am trying to correct it. As an example, I hadn't bought a Batman comic for quite awhile. Recently Don Newton suggested I pick up #215. I did so and was much impressed by Irv Novick's art (he did some great work for MLJ)

What I am trying to get across is that let's make the effort to really support the comics and fandom NOW, while we are still strong and healthy. According to Duffy, there are some promising new things coming from DC, Marvel and Warren.

Also, I wonder how many fans bothered to buy a copy of Tower Comics' "Thunder Agent Special" I picked it up, though it lacked quite a bit. However, according to Sam Schwartz, if enough copies are sold, Tower may start publishing super heroes again.

((Let's really do all we can to support comics and comics fandom NOW. Support G.B. ---Ed.))

from...STEVE DITKO . . .

Thanks for The Collector.

The article "War Comics..." even though it missed many important points (the issue of freedom vs. slavery - the legal political philosophies behind opposing sides. War being portrayed by one type of uniform vs. another type of uniform over an undefined issue. In Enemy Ace, the allies, symbolized by crackpots, hangman, St. George versus the enemy "hero" symbolized by a moral Von Hammer with his irrational rationalization "The sky is the killer!" and more) was welcome in that it did attempt a serious analysis and understanding of a particular category of comics.



PRIVATE
**STRONG
SHIELD**

BY BOB COSGROVE



H
Y
P
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N



BY MARTIN GREIM
from COMIC CRUSADER #5



BY JOHN G. FANTUCCHIO
from THE COLLECTOR #13



BY BRIAN LEES

BRIAN
LEES



(left) TC Contest winner Martin L. Greim displays his Fantucchio painting. (above) His version of the Fantucchio character

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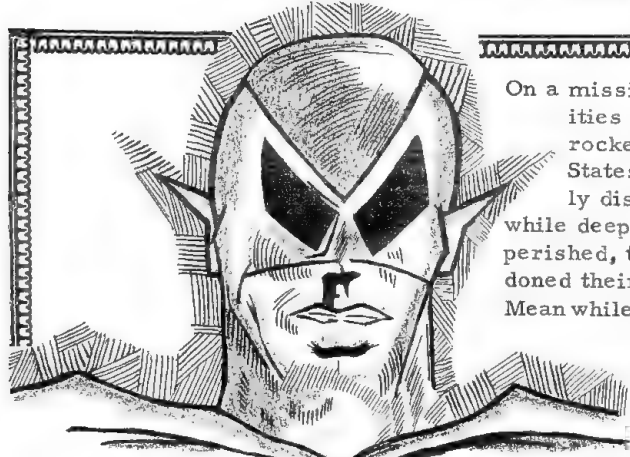


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HYPERMAN!

THE ATOMIC AVENGER

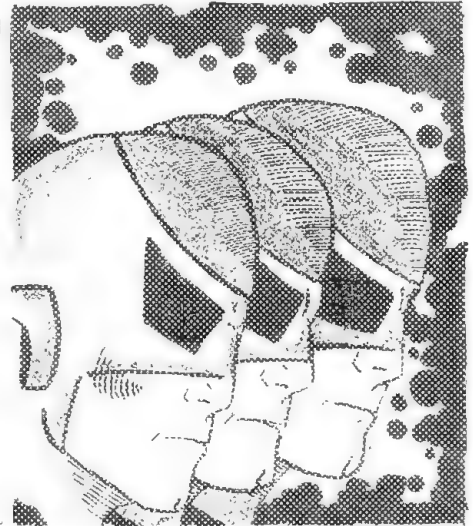


On a mission to test both the capabilities of himself and the X-02 rocket ship, Hyperman, the United States' top super-agent, suddenly disappeared from the ship while deep in space. Believed to have perished, the United States has abandoned their entire space program. Meanwhile, Hyperman drifts aimlessly through space in a dazed drunk feeling which he can not fight.



His thoughts whirled about him as though he was on the brink of insanity. His body drifted through a time and an eternity, having substance yet having no substance, as if he were but a phantom. The universe about him was an illusion of bright colors, swirling all around him. Thoughts raced through his confused mind; thoughts of insanity, illusionment, sickness: none of which could explain what was going on around him. He tried to run, and found himself going no faster than when he had stood still, so he stood immobile and let the universe around him take him to his destination, wherever it might be. His eyes marveled at what they gazed upon: colors, planets, universes, which no human being had ever seen before. And when his mind finally began to clear, he seemed to see strange buildings at the end of the golden path. And... when his human body materialized in surroundings more familiar to him than empty space...

His body seemed to vanish; to multiply and divide itself within a mere second. He was gone!



An energy blast fell him like hunted prey



He failed to see...



THE HUNTER

TO BE CONTINUED

ANOTHER WORLD

CHAPTER ONE

WRITTEN & DRAWN BY

BILL G. WILSON

THE SHADOW

BY
JIM JONES

Detractors of THE SHADOW have said, "Now who can take this guy seriously? He wears those corny black flannel suits and is wrapped-up in a great flowing, velvet-like cloak. On one of his chalk-white fingers is a girasol fire opal ring that, at times, shines like the red-light on a police car. Then, there's his large, black, floppy slouch hat! And don't forget, THE SHADOW seems to be always found loitering around and laughing or chuckling in dark alleys late at night. I mean...REALLY!"

REALLY...MANY MILLIONS have ENJOYED the thrilling adventures of THE SHADOW!!! Over the years, they have read of his exciting exploits in the pulps and comic books. Others have heard him on radio and seen him in the movies.

THE SHADOW was FIRST heard from almost forty years ago. His lengthy and varied career started on radio.

In 1930, "Street and Smith's Detective Story Magazine Hour" was ON THE AIR! An eerie voiced announcer introduced the program and read crime stories from The Detective Story Magazine to a vast listening audience.

This storyteller with the ghostly voice was known, simply, as THE SHADOW. Soon, the character, THE SHADOW became so popular that a new radio program was created especially for the cloaked avenger!

No longer was he a lone, weird-voiced announcer reading detective stories. THE SHADOW became the star of his own new melodramatic radio show! Now, the shadowy mystery-man was featured in a complete story all about HIS personal adventures and surrounded with music, sound effects and other actors.

This new and exciting program proved to be so successful, Street and Smith introduced a brand new magazine starring THE SHADOW! The first issue of The Shadow Magazine was dated April, 1931.

Walter Gibson (alias Maxwell Grant) said, "I spent fifteen years writing THE SHADOW pulps. These SHADOW stories were 60,000 word novels and the first year I wrote twenty-eight of them. During the next six or seven years I turned out twenty four adventures a year. In the last seven or eight years of the series, I only produced one story a month or a total of twelve per year.

In fifteen years, according to Mr. Gibson's elastic recollection, he wrote 268 to 280 of these famous SHADOW pulp novels. I guess he was so busy (on a good day, he would write 10,000 words) writing all these stories, that even he, the author, didn't keep an accurate or complete total. Maybe, after all these years and all those stories he just couldn't remember the EXACT number of SHADOW novels that he created.

THE SHADOW COMICS first issue was dated March, 1940. The comic book was published for a little over ten years and the last issue was numbered #107 and was dated November, 1950. My favorite illustrator of many of these comic books was Bob Powell.

In the early 1940 SPIRIT comic book inserts, for Sunday newspapers, could be found three stories. They were: THE SPIRIT by Will Eisner, LADY LUCK by Klaus Nordling and MR. MYSTIC, a magician hero, done so well by the late Bob Powell.



Hardly worth mentioning...that recent comic book series with THE SHADOW as a typical-looking SUPER-HERO. I looked at a couple issues and was quite relieved when this so-called SHADOW comic book DIED!

For me, there's ONLY ONE SHADOW and he will always be the black-robed "Man of Darkness"! Just as there will only be, for me, ONE CAPTAIN MARVEL...that "Big Red Cheese!"

BELMONT pocket books published nine SHADOW paperbacks from September, 1963 to the last one issued in March, 1967. The first story, "RETURN OF THE SHADOW" was a typical SHADOW adventure done by Walter Gibson in his consistently exciting style.

The following eight titles of BELMONT'S new SHADOW series were well done by various other unnamed authors. "Produced by Lyle Kenyon Engel" is the only credit given in these eight pocket books. Of course, every pocket book cover carries the title of the story and MAXWELL GRANT. Six of the nine covers had interesting semi-pulp-like art.

BELMONT tried to modernize the "Master of Darkness" a bit in titles two through nine by attempting to mold the SHADOW into a half SHADOW, half JAMES BOND. Interesting...readable...but NOT THE SHADOW I wanted to read about. I feel, this is why the series failed and didn't continue. Perhaps, if BELMONT had carried on with the good old-fashioned SHADOW pulp escapist fiction, the series would have had greater success.

As of September, 1969...BANTAM pocket books have issued 40 DOC SAVAGE titles. These are ALL REPRINTS of the ORIGINAL PULP stories. Sales are EXCELLENT! Today, these OLD stories that were done in the slam-bang, purple-prose, pulp style of the past still attract a LARGE BUYING audience! MODERNIZATION seemed to fail with BELMONT'S attempt to give the readers an updated, "new" SHADOW. I believe there is a great segment of the reading public that likes and will buy the OLD, CORNY, ESCAPIST-TYPE writing. I'm one of them!

The greatest, if not one of the BEST so-called pulp writers was ROBERT E. HOWARD. EVERYTHING BY HOWARD, that has been reprinted in pocket books is a best seller! I'm sure you've noticed the MANY, MANY authors who are attempting to create their own, BOTH boy and girl, "CONANS"

BANTAM publishers MUST have thought, "If reprints of the old DOC SAVAGE pulps sell so well, WHY NOT those about THE SHADOW?" Why not, indeed? When originally published, both DOC SAVAGE and THE SHADOW were GREAT sellers! As of August, 1969 they have issued reprints of the first two SHADOW pulps and promise four more. IF these six SHADOW stories sell as well as DOC SAVAGE has, perhaps, in time we readers will see 40 SHADOW reprints from BANTAM...I HOPE SO!

The first two covers of this new BANTAM series are really, VERY BAD!!! I'll bet the great Jim Bama covers HELP sell the DOC SAVAGE pocket books. I sure hope these SAD covers DON'T HURT the sales of BANTAM'S new SHADOW reprints!

BERKLEY pocket books will start issuing its series of reprints of THE SPIDER pulps in November or December, 1969. There's "GOLD in them thar hills" of good old fashioned escapist writing!

The robed crime-fighter was also seen in motion pictures. THE SHADOW appeared in both serials and feature-length movies.

What a thrill it would be for me on some future dark, windy and rainy night to turn on the radio and as the wind and mists whistle and howl around my darkened house, to listen once again as his sinister voice says, "The weed of crime bears bitter fruit. THE SHADOW KNOWS!!!"

Jim Soneff

IN DEFENSE OF AN ERA A CONFUSION OF IDEALS

BY MIKE McGRATH

Censorship today is one of the most discussed problems in our society. Comic fans have long been concerned with the problem ever since the death of the EC line. Recently, two fans have put forth opposing arguments in *The Collector*. Tom Christopher condemned Dr. Wertham and his comics code for censoring something that didn't need censoring and for destroying the EC line. Louis Morra, however, claimed that the move to censorship was valid and expressed regret only for the fact that this censorship caused the downfall of EC.

Both gentlemen presented legitimate arguments and backed them up with reasonable facts. However, one point was overlooked. Page through an EC war comic. On both sides the blood flows freely and the gore is disgustingly real. Notice that the Americans don't emerge clean and spotless while the Axis powers are destroyed. EC presented war exactly as it occurred: It was dirty, bloody, and miserable for both sides. War was portrayed as the stinking mess it really was.

Dr. Wertham claimed that this bred violence in the impressionable young minds of children. I disagree. I feel that it bred a total disgust for an unglamorous way of life in which men died.

In other war comics, both of the golden age and of today, war is glamorized. American soldiers are unbeatable and their enemies, with a few exceptions, are depraved cowards. Very few people die in these comics and least of all Americans. If anything at all would warp a child's mind toward violence, what would be better than the prospect of being able to kill a hateful enemy and emerge victorious always?

Instead of fostering a pro-war, gung-ho attitude in its readers minds EC chose to instill in them an anti-war sentiment by showing them the true horrors of war.



In their regular titles EC followed the same line of thought. Instead of just presenting pure "shock" stories, they used the shock technique to put forth the wrongs of violence. If someone was tortured in EC, they had done something to deserve it. The lessons were cruel and the punishments harsh, but they did strive to present one basic lesson: never hurt anyone and you have nothing to fear from life.

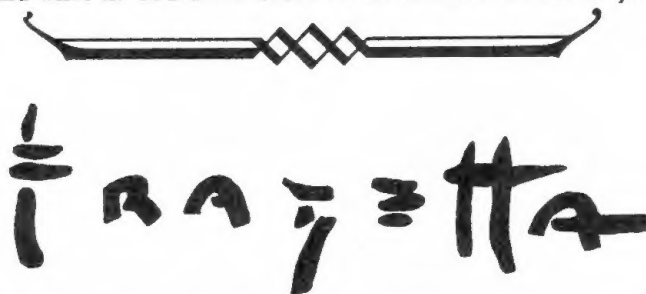
EC stories all contained this moral. They may have been full of violence, but at the end of the story the good were either rewarded or avenged with the evil suffering a horrible & painful fate.

This lesson, while simple, is a valid and necessary one. Whether it worked or not is another matter. One thing we can be assured of, however, is that anyone who read an EC comic was not anxious to go to war. And anyone who read them regularly could be assured that, if he watched his step, none of the horrible punishments shown would befall him.

The fact that EC's artwork was the best of the period is irrelevant. The fact that their stories showed war and violence in its true, disgustingly unappealing form is extremely relevant. EC, instead of poisoning young impressionable minds was filling them with the basic ideals of man and a healthy disgust for war.

Dr. Wertham has spent his life in an un-

And what he could not understand he chose to destroy.



As I'm sure all of you know, the name above represents one of the finest artists in comicdom. Well, I got to thinking how I had seen lists of his work but none of the paperback covers he has done. These covers are the most beautiful pieces by him I have ever seen. So I decided to take it upon myself to give fandom the most complete listing of paperback books with Frazetta covers that I could put together. I do not claim to have made a complete listing. It lists over 50 books so I'm sure it will help some of you Frazetta admirers in some way and that is its purpose: to be of help to fandom. If anyone has any comments they would like to make about this article please feel free to write the author at this address: Jeff Birkel 438 Linda Terr. Covina, Calif. 91722

BOOK COVERS BY FRANK FRAZETTA

ACE BOOKS:

Gulliver of Mars by Edwin L. Arnold
 Swordsmen in the Sky edited by Donald A. Wollheim 1964
 Warrior of Llarn by Gardner F. Fox 1964
 Maza of the Moon by Otis Adelbert Kline
 The Mad King by Edgar Rice Burroughs
 Lost on Venus by ERB
 Carson of Venus by ERB
 Beyond the Farthest Star by ERB
 The Land that Time Forgot by ERB
 The Lost Continent by ERB
 Back to the Stone Age by ERB
 Land of Terror by ERB
 Tarzan and the City of Gold by ERB
 Savage Pellucidar by ERB
 Monster Men by ERB
 Tarzan and the Lion Man by ERB
 Tarzan the Invincible by ERB
 Tarzan at the Earth's Core by ERB
 Tarzan and the Lost Empire by ERB
 Tarzan and the Jewels of Opar by ERB

ceasing crusade for non-violence. He has tried to trace violence to its cause and destroy that cause. He has tried especially to see that children have an upbringing that teaches them the evil of violent tactics. For this I congratulate him. However, in the case of EC, he made a tragic mistake. He mistook for an enemy fighter for a common cause. One who was fighting for this cause in a way he could not understand.

The Son of Tarzan by ERB
 Beasts of Tarzan by ERB
 Jungle Tales of Tarzan by ERB

AVON BOOKS:

Brak the Barbarian by John Jakes 1968
 Brak the Barbarian vs. the Sorceress '69

BALLANTINE BOOKS:

Tales of the Incredible 1965
 Tales from the Crypt 1965
 Vault of Horror 1965 (MAYBE)
 Tomorrow Midnight by Ray Bradbury '66
 The Autumn People by Ray Bradbury '65

BANNER BOOKS:

Night Walk by Bob Shaw 1967

FAWCETT BOOKS:

The Amsirs and the Iron Thorn by Algis Budrys 1967
 Rogue Roman by Lance Horner

LANCER BOOKS:

Woldshead by Robert E. Howard 1968
 Conan of Cimmeria by REH 1969
 Conan the Avenger by REH, Björn Nyberg and L. Sprague De Camp 1968
 Conan the Usurper by REH & L. Sprague De Camp 1967
 Conan by REH, L. Sprague De Camp and Lin Carter 1967
 Conan the Conqueror by REH edited by L. Sprague De Camp 1967
 Conan the Warrior by REH edited by L. Sprague De Camp 1967
 Conan the Adventurer by REH and L. Sprague De Camp 1966
 The Secret People by John Beynon Harris
 Phoenix Prime by Ted White 1966
 Reign of Wizardry by Jack Williamson

PAPERBACK LIBRARY:

The Serpent by Jane Gaskell 1968
Atlan by Jane Gaskell 1968
The Tritonian Ring by L. Sprague De Camp
Thongor in the City of Magicians by Lin Carter 1968
Thongor Against the Gods by Lin Carter '67

The Solar Invasion by Manly Wade Wellman
Danger Planet by Brett Sterling 1969
The Creature from Beyond Infinity by Henry Kuttner 1968

POPULAR LIBRARY

Outlaw World by Edmond Hamilton 1969

JEFF BIRKEL

ANOTHER CUP OF WINE

LOUIS MORRA

One of the main complaints I've heard recently about the comic book format is about its technique. Comics being close to movies (both being highly visual medias), they both often make use of the same style of going about things. A comic often makes use of a scene-switching technique just as a movie will, and carry the same impact despite the fact that the movie, being closer to life, should move a person more in the desired direction than lifeless panel drawings should ordinarily be able to do.

The heart of the complaint is that comics should make a greater use of the style of the movies. If a movie can have one setting, and in the next frame switch to a new one without any of the in-between, then a comic should attempt a similar switching without (perhaps) useless panels from one to another.

I disagree. In some cases, perhaps, but while the comics and the movies are alike in many ways, they're not one and the same. The movie is able to make ideas come across that the comic cannot, and it's true the other way around also.

The scene-switching technique is one that, done capably by a Gil Kane or Jim Steranko, and read with the proper feel by the reader, comes through excellently. Witness, for example, some SHIELD issues by Steranko. His style is one definitely influenced by the movie: the camera angles, quick switching from one face to another, and one scene to another. His technique outshadows some faults the movie has when in similar positions.

But how close are movies to comics?

Very close, but not close enough so that their styles can become one. A movie can't change the size of its screen the way a comic page can change the size and shape of its panels. Likewise, the soundless comic must rely more on mood brought out by the writing and artwork themselves rather than musical accompaniment, as with a movie. It depends heavily on the ability of the person handling it. While an exceptional craftsman may be able to use comic style in a movie and do it well, generally he's forced to use a style which best suits his media & its limitations.

It's usually the newer person who will try conquering his media's limitations, because the older craftsman is used to working with in them and can use the best style he knows of to his satisfaction. In order to get by the limitation of the screen size, the person might use slightly smaller frames of various shapes up to a point, after which he enlarges to full size in order to give the impression of more space. He can then vary the size of his picture according to what's coming next and how much screensize and limitation within it requires. His product is not necessarily better, but he's experimenting & is showing more creativity than the older craftsman. Perhaps, in fact, he's doing a better job, since he's adapting his scope more to his needs.

Also, in a movie, it's the movie itself which is doing the "reading", not you. You can't speed up the film, see it faster, or any thing else similar. In a comic book, everything is up to you. The people behind it must try, but in the end, it's entirely to your discretion how the story is paced, by reading it quickly or slowly. You're doing the reading, and it's at your mercy.

The movie, because the people producing it have pace and "reading" in their own hand can better help you along in receiving the full impact, by pacing it as they feel best, by switching from one face to another fast enough in order for their style to succeed. The comic people are at their most serious disadvantage here.

It's the job of the artist & writer of the comic page to make their story interesting enough so that the person reading it naturally reads it as they think best. Mood and its proper development is perhaps one of the most important functions of a comic book writer or artist. Without it, a story can often be lost.

Neither comic nor movies are really adequate as they are. Somewhere inbetween there's a happy medium combining the better aspects of both I'm sure. It isn't a medium too far off, & would be far less difficult to handle than either one of them alone. Hopefully, someone in a position to do something about it someday will.